

# CLEVELAND ART



COVER

**Evening Dress, Fall 2008**

2008. LIE SANGBONG  
(Korea, est. 1985). Lie  
Sang Bong (Korean, b.  
1954). Wool. Courtesy  
of LIE SANGBONG.  
Photo courtesy of LIE  
SANGBONG

Dear Members,

Here at the museum, we are excited to welcome another beautiful summer on the shores of Lake Erie with a compelling array of exhibitions and other programs. Our offerings this season abound with major loan shows and thematic installations as well as programs to delight our members, friends, and family.

In particular, I invite you to visit *Korean Couture: Generations of Revolution*, a first-of-its-kind exhibition that presents some 30 works of fashion and accompanying ephemera, ranging from excavated 17th-century aristocratic garments to contemporary Korean couture by leading and emerging designers. In juxtaposing historical and contemporary ensembles, the exhibition redefines “couture” from an inclusive perspective, amplifying the ways tradition has empowered contemporary Korean fashion designers to invent a new artistic language.

I am also thrilled to let you know that contemporary artist Rose B. Simpson has envisioned a site-specific project titled *Strata* for the Ames Family Atrium, to be installed in July. According to the artist, *Strata* is inspired by her time in Cleveland and “the architecture of the building, the possibility of the space, and the tumbled stones from the shores of Lake Erie,” as well as her own Indigenous heritage and the landscape of her ancestral homeland at Santa Clara Pueblo, New Mexico. *Strata* comprises two towering 25-foot-tall figural sculptures. Constructed in the artist’s signature clay medium, in addition to porous concrete and cast bronze, the figures have layers that mimic rock eroded through geologic time and the materiality of man-made architecture.

The engaging and timely exhibition *Picturing the Border*, opening on July 21, presents photographs of the US–Mexico borderlands from the 1970s to the present, taken by both border residents and outsiders. Capitalizing on the prevalent issues of the border today, the exhibition aims to spark vital conversations about citizenship and depicts complex negotiations of personal identity as it pertains to the border.

Also in this issue, Kristen Windmuller-Luna, curator of African art, highlights an exhilarating new installation in the African art galleries of a work by contemporary artist Yinka Shonibare. Alexander J. Noelle, assistant curator of European paintings and sculpture, 1500–1800, takes us along on a trip to study the origins of a beloved object in the CMA’s collection, *Christ and the Samaritan Woman at the Well*, from the workshop of Giovanni della Robbia. And, as you take in the greenery that surrounds the museum, we introduce you to the crew tasked with the immensely important job of caring for the lush grounds available for our entire community to enjoy.

With my gratitude and every good wish,



William M. Griswold  
Director and President

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# Korean Couture

Historical luxury garments inform fashion today and tomorrow

## EXHIBITION

### Korean Couture: Generations of Revolution

Through October 13, 2024

The Kelvin and Eleanor  
Smith Foundation Gallery

E. Rhodes and Leona B.  
CARPENTER FOUNDATION

KOREA **KF**  
FOUNDATION

Major support is provided by the E. Rhodes and Leona B. Carpenter Foundation and the Korea Foundation. Generous support is provided by Ms. Judith Gerson. Additional support is provided by the Dunhuang Foundation, the Joseph M. and Bonnie N. S. Gardewin Endowment for Korean Art Exhibitions, Pamela A. Jacobson, Courtney and Michael Novak, and Mr. Ken S. Robinson.

In the previous issue of the magazine, we took a close look at the legacy of André Kim, one of the celebrated contemporary designers featured in *Korean Couture: Generations of Revolution*. To gain more insight into the legacy of Korean fashion, *Cleveland Art* sat down with Sooa McCormick, Korean Foundation Curator of Korean Art, and Darnell-Jamal Lisby, assistant curator of fashion, to discuss the show's presentation of historical dress traditions and the contemporary manifestations inspired by them.

**Dress history gives us insight into other cultures and customs. What customs do we learn about in this show and what do they teach us about Korean culture?**

SM: Thanks to the lime-mortar burial method, which became widely popular in Korea around the late 1400s, luxury garments once worn and cherished have survived in stunningly good condition. A group of well-preserved examples dated to

the 1600s, mostly excavated from the Cheongsong Sim clan's tomb complex and now a part of the collection of the Gyeonggi Province Museum, are featured in this special exhibition. These showcase how custom-made luxury garments are an important part of early modern Korean aristocratic traditions from birth to death. For the living, fashion expressed taste and social status, but for the dead, it serves as a comfort during their journey in the afterlife. The overcoat on view once worn by Sim Yeon (1587–1646) is an excellent example of 17th-century elite men's style.

**Through the show, you juxtapose historical and contemporary ensembles. What discoveries do these groupings reveal?**

DL: Juxtaposing Korean high fashion from the past and the present can lead to an understanding of how the selected contemporary designers have interpreted their historical inspirations to develop a framework and experiment with

### Man's Overcoat (Jungchimak) late

1500s–mid-1600s.

Korea, Joseon dynasty  
(1392–1910). Patterned  
damask silk and silk tabby.  
Sim Yeon's (1587–1646)  
Tomb. Gyeonggi Province  
Museum, 12973. Photo  
courtesy of Gyeonggi  
Province Museum







**Evening Dress, Spring/Summer Couture 2012**  
LEE JEAN YOUN (Korea, est. 2004). Lee Jean Youn (Korean, b. 1978). Silk. Courtesy of LEE JEAN YOUN. Photo courtesy of LEE JEAN YOUN

innovative methods. Lie Sang Bong's *Hat* from his recent Spring 2024 collection exemplifies the dynamism of juxtaposition. On this contemporary headpiece, which adopts the silhouette of a traditional Korean hat called a *gat* (갓), the artist also employs the color palette used on the underroof of classical Korean buildings to create a textured pattern.

**Which design techniques is Lee Jean Youn, another featured contemporary artist, bringing into the fashion industry?**

DL: His artistic and technical prowess as a couturier led to his being the first Korean designer to be invited by the Fédération de la Haute Couture et de la Mode to show haute couture collections from 2010 to 2012. He has a way of taking his inspirations to minimalistic yet elegant measures.

**RIGHT**  
**Hat, Spring 2024** 2023. LIE SANGBONG (Korea, est. 1985). Lie Sang Bong (Korean, b. 1954). Polyester. Photo courtesy of LIE SANGBONG

For instance, his multilayered evening dress from the Spring/Summer 2011 Haute Couture collection combines the influence of historical Korean fashion and art and the iconic *Seven Layered Dress* by André Kim. In this sense, Lee's haute couture works featured in the exhibition act as a portal between the past, the present, and the future.



**What do you hope our visitors glean from the exhibition?**

SM: Quite simply, we hope they will see that couture is not exclusively a Western practice, but rather that it exists in many forms globally and has endured throughout time. We are excited to present how the rich tradition of Korean fashion and art has empowered contemporary Korean fashion designers to challenge existing biases and to evoke the value of inclusivity in the future global fashion industry.







# Picturing the Border

Contemporary photography from the US–Mexico borderlands

**Nadiah Rivera Fellah**

Associate Curator of  
Contemporary Art

## EXHIBITION

### Picturing the Border

July 21, 2024–January 5,  
2025

Mark Schwartz and  
Bettina Katz Photography  
Galleries | Gallery 230

## OPPOSITE

**Cholos, White Fence,  
East Los Angeles** 1986.

Graciela Iturbide (Mexican,  
b. 1942). Gelatin silver  
print; 35.2 x 27.7 cm. The  
J. Paul Getty Museum,  
Los Angeles, Gift of Leslie  
and Judith Schreyer and  
Gabri Schreyer-Hoffman in  
honor of Virginia Heckert,  
2017.41. © Graciela Iturbide

Photojournalism from the US–Mexico border currently emphasizes stark, divisive images: walls, fences, surveillance devices, border patrols, “coyotes,” and crossing migrants. Yet some of the most compelling artwork dealing with this region attests to several generations of cross-border familial relationships, personal identities that carry markers of both countries, and hybrid cultures that meld influences from the United States, Mexico, and farther south in Latin America. This more complex work demonstrates how border residents have resisted being defined by the border and its conflicts, concentrating instead on a de-territorialized notion of home, along with a sense of self that often transcends both nationalism and gender politics.

The photographs and video works included in *Picturing the Border* offer a more nuanced portrayal of life in the borderlands. The exhibition positions the US–Mexico border as a cultural framework and highlights how Latinx photographers—many of whom are border residents themselves—have instead formulated alternative photographic vocabularies with regard to place, identity, and race. Photographs range in subject matter from intimate domestic portraits, extended family gatherings, and political demonstrations to images of border crossings and clashes between

migrants and the US border patrol. The earliest images in this exhibition form an origin story for the topicality of the US–Mexico border at the present moment and demonstrate that the issues of the border have been a critical point of inquiry for artists since the 1970s.

The exhibition is accompanied by an important scholarly publication that brings new insights to the subject of Latinx photography and the history of the US–Mexico border. *Picturing the Border* has also brought about the opportunity to grow our permanent collection in this area, precipitating recent acquisitions by Laura Aguilar and the donation of an important work by Ada Trillo, who has witnessed firsthand the perils of the unbelievably extensive journey migrants have taken from Central America to the United States.

Although Cleveland is far from the southern border, stories of global migration are woven throughout the CMA’s encyclopedic collection as well as throughout the community in Northeast Ohio. *Picturing the Border* puts faces on stories and brings to life the various threads that stitch together an ever-growing understanding of, and empathy for, the migrant experience.

**Yrenia Cervantes** 1990.

Laura Aguilar (American,  
1959–2018). Gelatin silver  
print; 27.9 x 35.6 cm. The  
Cleveland Museum of Art,  
Karl B. Goldfield Trust,  
2023.10. © The Laura  
Aguilar Trust



The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.



## EXHIBITION

# Rose B. Simpson's *Strata*

Figures striking at a distance, rewarding up close

**Nadiah Rivera Fellah**

Associate Curator of  
Contemporary Art

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## EXHIBITION

### Rose B. Simpson: *Strata*

July 14, 2024–April 13,  
2025

Ames Family Atrium

Rose B. Simpson (Santa Clara Pueblo, b. 1983) has envisioned a site-specific project for the Ames Family Atrium titled *Strata*. The light-filled open piazza with a 60-foot glass ceiling is an expansive gathering place, and the largest free indoor space in Cleveland. Since it opened in 2012, the atrium has been activated with contemporary art at various points. Simpson's *Strata* is the second work to be commissioned specifically for the site.

In 2022, I invited Simpson to visit Cleveland to consider creating a project for the space. From initial conversations and that visit, she proposed the following: 25-foot figures mounted on metal bases at both sides of the atrium, facing each other above the heads of visitors. These two figures are made of layers of dyed Pumice-Crete (a light yet sturdy mixture of pumice, or volcanic rocks and

ash, and concrete). The layers of the mixture mimic rock eroded through geologic time as well as the material structure of man-made architecture in reference to nature. The shoulders and head of each piece are built in fired clay. Mounted to the heads are aluminum structures intended to cast shadows to reference the structures of the mind in relationship to time and space and how these influence our perceived reality.

According to the artist, "this piece is inspired by a visit to the museum, the architecture of the building, the possibility of the space, [and the] tumbled stones from the shores of Lake Erie." Simpson considers the atrium itself a collaborator in the process of creating *Strata*, saying that "the space spoke to me with its beauty" and inspired the design of her sculptures.



LEFT, BELOW  
**Rose B. Simpson**  
**working on *Strata***  
at Santa Clara Pueblo,  
New Mexico. Photos by  
Kate Russell



The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.

Simpson's heritage and identity as a Native woman has greatly impacted her work. She was born and raised on the Santa Clara Pueblo, New Mexico, and is from a long lineage of women working in the ceramic tradition in her tribe that dates back hundreds of years. Her signature ceramic figures represent a bold intervention in colonial legacies of dependency, erasure, and assimilation. The influence of her identity as a Native woman is evident in her work, but she balances her deep rootedness in her heritage with modern methods, materials, and processes, incorporating elements like metal and Pumice-Crete along with clay.

Simpson's signature clay sculptures are beautifully handmade and delicate. When they are seen in person, one gets a sense of the artist's hands and finger impressions in the clay and can see how she works the surface of her objects to shape them. For this reason, Simpson's work is perfectly situated for the Ames Family Atrium. Her figures are striking from a distance, and they also reward close looking.

The decision to feature Simpson's work grew in part out of the extensive process the museum undertook leading up to our "Indigenous Peoples and Land Acknowledgment" (announced January 31, 2023). Working in concert with an advisory committee of area Native Americans, the CMA adopted the resolution to recognize the Native Americans who were dispossessed from this region in the past and to inaugurate a new era of collaboration with Indigenous peoples living in Northeast Ohio. This initiative includes a series of efforts to enhance representation of Indigenous Americans in the museum's permanent collection, exhibitions, and public programs. The acknowledgment itself was recently posted as a plaque in the museum's Horace Kelley Art Foundation North Lobby, and a longer statement explaining its purpose and background is on our website.

The CMA convened an Indigenous advisory committee in late 2021 to discuss whether an acknowledgment should be made, to seek guidance on how Native Americans and their arts are







**Rose B. Simpson**  
**working on *Strata*** in  
her studio at Santa Clara  
Pueblo, New Mexico.  
Photo by Kate Russell





ABOVE, BELOW  
**Rose B. Simpson's**  
**studio** at Santa Clara  
 Pueblo, New Mexico.  
 Photos by Kate Russell

presented in the galleries, and to explore ways to develop a long-term relationship with the region's Indigenous community. Committee members represent a range of ancestries and tribal affiliations; some have deep roots in Northeast Ohio while others arrived more recently. This same committee was consulted in the proposal and early planning phases of *Rose B. Simpson: Strata*.

Recently, Simpson's work has been featured in solo exhibitions at the Institute of Contemporary Art in Boston, the Nevada Museum of Art, the Princeton University Art Museum, SCAD Museum of Art in Savannah, and Field Farm in Williamstown, among other locations. We are looking forward to featuring Simpson's work in Ohio through this major project in the atrium.



# Exhibitions through August 2024

Members see all ticketed exhibitions for free!

## **Rose B. Simpson: Strata**

July 14, 2024–April 13, 2025

Ames Family Atrium

Rose B. Simpson's site-specific project *Strata* for the Ames Family Atrium is inspired by time spent in Cleveland as well as her own Indigenous heritage and the landscape of her ancestral homelands at Santa Clara Pueblo, New Mexico. *Strata* comprises two 25-foot-tall figural sculptures that tower above the heads of visitors.

## **Picturing the Border**

July 21, 2024–January 5, 2025

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

*Picturing the Border* presents photographs of the US–Mexico borderlands from the 1970s to the present taken by border residents and outsiders. They range from domestic portraits, narratives of migration, and documentation of political demonstrations to images of border crossings and clashes between migrants and the US border patrol. These form an origin story for the topicality of the US–Mexico border at present and demonstrate that issues of the border have been a point of inquiry for artists for half a century.

## **Barbara Bosworth: Sun Light Moon Shadow**

Through June 30, 2024

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Barbara Bosworth's photographs of light, from eclipses, sunrises, and sunsets to the luminescent glow of fireflies, imbue these phenomena with human meaning and elucidate bonds between us and the natural world that often go unnoticed.

## **Africa & Byzantium**

Through July 21, 2024

The Kelvin and Eleanor Smith Foundation Exhibition Hall

This exhibition considers the complex artistic relationships between northern and eastern African Christian kingdoms and the Byzantine Empire from the fourth century CE and beyond. The first international loan exhibition to treat this subject, the show includes more than 160 works of secular and sacred art, many of which have never been exhibited in the US.

## **Monet in Focus**

Through August 11, 2024

Julia and Larry Pollock Focus Gallery | Gallery 010

This exhibition of five paintings by French Impressionist Claude Monet features three special loans from the Musée Marmottan Monet in Paris placed in intriguing conversation with two favorites from the Cleveland Museum of Art's collection. These works reveal how fully Monet immersed himself in capturing the effects of light in his paintings, no matter the subject; they also affirm his reputation as one of the most daring artists of the early 1900s.

## **Fairy Tales and Fables: Illustration and Storytelling in Art**

Through September 8, 2024

James and Hanna Bartlett Prints and Drawings Gallery | Gallery 101

Industrialization transformed book production, from the manufacture of paper and ink to the printing and distribution of finished volumes. Drawn from the museum's holdings and local collections, this exhibition features more than 50 rarely seen artworks related to book illustration created between 1750 and 1950.

## **Into the Seven Jeweled Mountain: An Immersive Experience**

Through September 29, 2024

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

In Korea, mountains known for awe-inspiring topographic features were much beloved by early tourists and pilgrims and soon became the most popular subject of landscape paintings. A 19th-century 10-panel folding screen in the CMA's collection is the most spectacular example portraying the Seven Jeweled Mountain. This groundbreaking digital immersive exhibition leads you on a hike in this wondrous realm.

## **Korean Couture: Generations of Revolution**

Through October 13, 2024

The Kelvin and Eleanor Smith Foundation Gallery

The first Korean fashion exhibition at the CMA juxtaposes historical and contemporary ensembles, from excavated 17th-century aristocratic garments to modern-day couture fashion, showing how tradition has empowered contemporary Korean fashion designers to invent a new artistic frontier.

## **Jewish Arts and Culture Installation**

Through January 5, 2025

Various galleries

The CMA incorporates precious examples of Jewish ceremonial objects (called Judaica) in six galleries, representing the active faith of the Jewish people over centuries and across the world. These testify to artists' creativity in adapting traditional forms of Judaica to changing fashions and styles. Explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

## **Christmas Solar Eclipse in My Father's Hands, Sanibel** 2000,

printed 2023. Barbara Bosworth (American, b. 1953). Gelatin silver print; 50.8 x 40.6 cm. Courtesy of the artist. © Barbara Bosworth.

In the Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230





# Permanent Collection Installations

## Contemporary Calligraphy and Clay

June 7, 2024–June 2025

The Kelvin and Eleanor Smith Foundation Japanese Art Galleries |  
Galleries 235A–B

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called *tokonoma*, or simply *toko*, a term that can be translated as “display alcove.” This installation revisits the bond of calligraphy and clay through contemporary works set in the modern space of the museum gallery.

## Miguel Fernández de Castro: Grammar of Gates / Gramática de las Puertas

July 21, 2024–January 5, 2025

Gallery 224B

Screening as part of *Picturing the Border*, this film combines footage from the movie *Geronimo Jones* (1970) and landscape drone images of the borderlands. It elucidates how colonial legacies of occupation were embedded in such narratives as “violent blueprints for interactions” between the border patrol and migrants as well as Native inhabitants, such as the Tohono O’odham Nation, an Indigenous people of the Sonoran Desert.

## Creation, Birth, and Rebirth

August 10, 2024–August 2025

Gallery 115

Concepts of birth, creation, and re-creation were central to the people of the Middle Ages across different cultures. In addition to objects such as pages from manuscripts, prints, and sculptures from the European Middle Ages, the exhibition also includes examples of these from the Indian, Chinese, and Aztec cultures.

## To the River’s South in Japanese Painting

Through June 2, 2024

The Kelvin and Eleanor Smith Foundation Japanese Art Galleries |  
Galleries 235A–B

Jiangnan, a coastal region south of the Yangzi River in China, has throughout large parts of its history been one of the wealthiest, most populous, and most fertile lands on our planet. Art from Jiangnan has defined the image of traditional China for the world. This gallery features paintings and painted ceramics that show some of the ways Japanese artists understood and interpreted the cultural allure of southern China for their audiences from the 1500s to the 1700s.

## The Most Unforgettable Tiger We’ve Known

Through July 14, 2024

Gallery 224B

This work features footage from the Cleveland Metroparks Zoo alongside still photography and drawings that call attention to the constructed nature of art. Made in one of the CMA’s experimental film animation, which were held in in the 1960s and 1970s, the visual and sound elements were produced by 12- to-18-year-old students. This work was preserved in 2002 with a grant from the National Film Preservation Foundation.



**Gazing at a Waterfall (観瀑図)**, c. early 1500s. Sōami (相阿弥)  
(Japanese, d. 1525). Album leaf mounted as a hanging scroll; ink  
and slight color on paper; 113 x 47.6 cm. Purchase from the J. H.  
Wade Fund, 1977.30. In the Kelvin and Eleanor Smith Foundation  
Japanese Art Galleries | Gallery 235A

## Jewish Arts and Culture Installation

Through January 5, 2025

Various galleries

Precious examples of Jewish ceremonial objects (called Judaica) are on view in six galleries, representing the active faith of the Jewish people over centuries and across the world. These works testify to artists’ creativity in adapting traditional forms of Judaica to changing fashions and styles. Explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.



### Six Dynasties of Chinese Painting

Through September 1, 2024

Clara T. Rankin Galleries of Chinese Art | Gallery 240A

This installation presents a selection of the museum's best paintings from six dynasties highlighting figures, landscapes, animals, birds, flowers, and religious and historical themes. Their acquisition dates range from the museum's founding years to recent additions, demonstrating the CMA's ongoing commitment to Chinese paintings, the strongest asset of the Chinese collection.

### Carpets and Canopies in Mughal India

Through September 8, 2024

Gallery 242B

Carpets and canopies designated portable courtly spaces among nomadic groups, such as the Mongols and Turks of Central Asia. The Mughals of India, who were of Mongol and Turkic descent, continued to use them to mark royal presence. Regional rulers throughout India soon adopted the use of the *jharokha* carpet to locate other members of a royal household. See luxurious, intricately patterned examples made of silk or pashmina.

### From Dreaming to Hiking: Korean Landscape Paintings

Through September 29, 2024

Korea Foundation Gallery | Gallery 236

Whether depicting imaginary, idealized terrain or actual geographic and historical sites, Korean landscape paintings are celebrated for their dynamic artistic vocabulary. This exhibition explores this painting tradition wherein nature becomes an important dimension of human experience.

### Ancient Andean Textiles

Through December 8, 2024

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

These six textiles were made by weavers of the ancient Chimú civilization, which took root on Peru's north coast in 1000. Made of white cotton and surely worn by Chimú nobility, the garments represent ancient Andean menswear, combining different textures, some dense and sculptural and others so open and airy they are nearly invisible.

### Native North American Textiles and Works on Paper

Through December 8, 2024

Sarah P. and William R. Robertson Gallery | Gallery 231

On display are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled after the Diné shoulder blanket. Also on view is a 1920s watercolor by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.



**Tunic** 400–200 BCE. Peru, South Coast, Ica Valley, Ocucaje site?, Paracas people. Looped camelid fiber; 94 x 82.6 cm. The Norweb Collection, 1940.514. In Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

# June

D

 Donor exclusive

M

 Member exclusive

F

 Free; ticket required

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SUN	MON	TUE	WED	THU	FRI	SAT
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Visit [cma.org/events](https://cma.org/events) for details about these exciting happenings!

1

COMMUNITY ARTS CENTER  
Open Studio  
1:00–4:00 p.m.

2	3	4	5	6	7	8
COMMUNITY ARTS CENTER Family FUNday 1:00–4:00 p.m.  To the River's South in Japanese Painting Closes		VIRTUAL Lunchtime Lecture <div>F</div> 12:00 p.m.		Chamber Music in the Galleries 6:00 p.m.	Contemporary Calligraphy and Clay Opens MIX: All Out <div>F</div> <div>S</div> 6:00–10:00 p.m.	Parade the Circle 12:00 p.m. COMMUNITY ARTS CENTER Closed

9	10	11	12	13	14	15
COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.						Artist in the Atrium 1:00–4:00 p.m. COMMUNITY ARTS CENTER Summer Japanese Sweets <div>F</div> 10:00 a.m.–12:00 p.m. Open Studio 1:00–4:00 p.m.

16	17	18	19	20	21	22
COMMUNITY ARTS CENTER Juneteenth Celebration 1:00–4:00 p.m.					Africa & Byzantium Member Tour <div>F</div> <div>M</div> 12:00 p.m.	COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.

23	24	25	26	27	28	29
COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.						Open Studio: Patchwork 11:00 a.m.–3:00 p.m.

30

COMMUNITY ARTS CENTER  
Open Studio  
1:00–4:00 p.m.  
  
Barbara Bosworth: Sun Light Moon Shadow  
Closes







SUN	MON	TUE	WED	THU	FRI	SAT
	1	2	3	4	5	6
		VIRTUAL Lunchtime Lecture <div>F</div> 12:00 p.m.				COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.
7	8	9	10	11	12	13
COMMUNITY ARTS CENTER Family FUNday 1:00–4:00 p.m.			TRANSFORMER STATION City Stages: Pahua 7:30 p.m.	Leadership Circle Cocktails and Conversation: Rose B. Simpson <div>D</div> <div>F</div> 5:30–7:30 p.m.	Africa & Byzantium Member Tour <div>M</div> <div>F</div> 12:00 p.m.	COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.
14	15	16	17	18	19	20
Rose B. Simpson: Strata Opens  COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.  The Most Unforgettable Tiger We’ve Known Closes			TRANSFORMER STATION City Stages: Wesli 7:30 p.m.	TRANSFORMER STATION The CMA and Ideastream Present Third Thursdays <div>S</div> 7:00 p.m.		Artist in the Atrium 11:00 a.m.–3:00 p.m.  COMMUNITY ARTS CENTER Black Arts Showcase 12:00–4:00 p.m. Open Studio 1:00–4:00 p.m.
21	22	23	24	25	26	27
Miguel Fernández de Castro: Grammar of Gates / Gramática de las Puertas Opens  Picturing the Border Opens  COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.  Africa & Byzantium Closes			Emerging Leadership Circle Tour and Tasting <div>D</div> <div>F</div> 6:00 p.m.			COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.
28	29	30	31			
COMMUNITY ARTS CENTER Open Studio 1:00–4:00 p.m.			TRANSFORMER STATION City Stages: Bia Ferreira 7:30 p.m.			



# August

D

 Donor exclusive

M

 Member exclusive

F

 Free; ticket required

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SUN	MON	TUE	WED	THU	FRI	SAT
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Visit [cma.org/events](https://cma.org/events) for details about these exciting happenings!

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COMMUNITY ARTS  
CENTER  
Open Studio  
1:00–4:00 p.m.

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COMMUNITY ARTS  
CENTER  
Family FUNday  
1:00–4:00 p.m.  
  
Liturgical Textiles  
from Late Medieval  
Germany  
Closes

VIRTUAL  
Lunchtime Lecture 

F

  
12:00 p.m.

Creation, Birth, and  
Rebirth  
Opens  
  
COMMUNITY ARTS  
CENTER  
Open Studio  
1:00–4:00 p.m.

11

12

13

14

15

16

17

COMMUNITY ARTS  
CENTER  
Open Studio  
1:00–4:00 p.m.  
  
Monet in Focus  
Closes

Artist in the Atrium  
11:00 a.m.–3:00 p.m.  
  
COMMUNITY ARTS  
CENTER  
Open Studio  
1:00–4:00 p.m.

18

19

20

21

22

23

24

COMMUNITY ARTS  
CENTER  
Open Studio  
1:00–4:00 p.m.

Material Matters  
Gallery Talk 

F

  
12:00 p.m.

TRANSFORMER  
STATION  
The CMA and  
Ideastream Present  
Third Thursdays 

\$

  
7:00 p.m.

COMMUNITY ARTS  
CENTER  
Open Studio  
1:00–4:00 p.m.

25

26

27

28

29

30

31

COMMUNITY ARTS  
CENTER  
Open Studio  
1:00–4:00 p.m.

COMMUNITY ARTS  
CENTER  
Maya Textile  
Reception  
5:00–7:00 p.m.

COMMUNITY ARTS  
CENTER  
Open Studio  
1:00–4:00 p.m.

# Fund for Exhibitions

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson. Generous annual support is provided by two anonymous supporters, Gini and Randy Barbato, the late Dick Blum and Harriet Warm, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, the Frankino-Dodero Family Fund for Exhibitions Endowment, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Marta Jack and the late Donald M. Jack Jr., Carl T. Jagatich, Eva and Rudolf Linnebach, William S. and Margaret F. Lipscomb, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Michael and Cindy Resch, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

CMA Fund for Exhibitions supporters as of April 25, 2024



# Saundra “Saundy” Stemen



PHOTO COURTESY OF SAUNDY STEMEN

Saundra “Saundy” Stemen has been a member of the CMA since 1980. The museum played a role in Saundy’s decision to make Cleveland her home when she visited the CMA for the first time and was captivated by Pablo Picasso’s *La Vie* (1903)—a striking figurative painting from his Blue Period.

A retired art history and studio art teacher for Lakewood City Schools, Saundy has dedicated her career to education in the arts. Over the course of 15 years, she brought her students to the CMA six times per year. After her retirement, Saundy worked for 10 years in the CMA’s education department and became interested in photography, prints,

and drawings—subjects she had often taught. Her incredible dedication to the arts has helped illuminate the museum’s permanent collection and special exhibitions for many young people across Northeast Ohio.

Saundy’s meaningful involvement with the museum has led her to establish the Saundra K. Stemen Fund for Exhibitions, a highly impactful endowment that provides vital resources and ongoing support for special exhibitions, helping to bring transformative experiences to CMA audiences.

# The 60th Venice Biennale and the CMA

Following its international premiere, *Shahzia Sikander: Collective Behavior* comes to Cleveland

**Emily Liebert**

Curator of Contemporary Art

On April 18, 2024, the Cleveland Museum of Art co-hosted the opening of *Shahzia Sikander: Collective Behavior* at the Palazzo Soranzo Van Axel in Venice, Italy. More than 300 people from around the world joined us for this celebration, including friends from Cleveland pictured here. *Collective Behavior*, a Collateral Event of the 60th International Art Exhibition—La Biennale di Venezia, is on view until October 20, 2024. Afterwards, an iteration of the exhibition comes to Cleveland, where it is on view in the Julia and Larry Pollock Focus Gallery from February 14 to June 8, 2025.



OPPOSITE, RIGHT  
**Installation views of  
 Shahzia Sikander:  
 Collective Behavior** at  
 the Palazzo Soranzo Van  
 Axel in Venice, Italy

Principal support is provided by the  
 Terra Foundation for American Art,  
 the Andy Warhol Foundation for the  
 Visual Arts, Rebecca and Irad Carmi,  
 and Lauren Rich Fine. All exhibitions  
 at the Cincinnati Art Museum and  
 the Cleveland Museum of Art are  
 underwritten by the respective  
 institution's Fund for Exhibitions.

BELOW  
**Emily Liebert, curator  
 of contemporary art,  
 Cleveland Museum of  
 Art; Shazia Sikander,  
 artist; and Rebecca  
 and Irad Carmi Carmi,  
 principal supporters  
 of Shazia Sikander:  
 Collective Behavior**



ABOVE  
**Michelle Jeschelnig,  
 trustee, Cleveland  
 Museum of Art; Scott  
 Mueller, trustee,  
 Cleveland Museum of  
 Art; and  
 Emily Liebert**



RIGHT  
**Opening celebration** (left to right): Sean Kelly, owner,  
 Sean Kelly Gallery; Heidi Streen, Margaret and Loyal  
 Wilson Chief Exhibitions, Design, and Publications Officer,  
 Cleveland Museum of Art; Shahzia Sikander; Emily Liebert;  
 Ainsley Cameron, curator of South Asian art, Islamic art, and  
 Antiquities, Cincinnati Art Museum; and Cameron Kitchin,  
 Louis and Louise Dieterle Nippert Director of the Cincinnati  
 Art Museum at the opening celebration for *Shahzia Sikander:  
 Collective Behavior*





# Summertime Fun

Flourish in long, light-filled days

**Jacqueline Bon**

Director of Communications



## City Stages

From art-filled parades to global music concerts, there are many delights to indulge in this summer at the CMA. Enjoy a glimpse into some of them here.

## Explore Monet's Garden

View *Monet in Focus*, a once-in-a-lifetime exhibition in the Julia and Larry Pollack Focus Gallery that juxtaposes three loans from the Musée Marmottan Monet in Paris with two master-

works from the CMA's collection. Placed in conversation, these significant paintings by French Impressionist Claude Monet explore the poetry of light and atmosphere.

## Appreciate Art in the Atrium

Meander beneath two new towering 25-foot-tall figural sculptures. Rose B. Simpson's site-specific installation *Strata* for the Ames Family Atrium is the second artwork commissioned specifically for the expansive, light-filled space.

## Enjoy Date Night at the CMA

Our galleries stay open late twice a week for Date Night at the CMA! Explore the museum together every Wednesday and Friday from 5:00 to 9:00 p.m. Enjoy food and drink at Provenance Restaurant, special exhibitions, and more than 4,000 artworks on view. Visit [cma.org/datenight](https://cma.org/datenight).

## Celebrate Art and Faith across the Centuries

Take a member's tour of the uniquely Cleveland presentation of *Africa & Byzantium*. Featuring nearly 160 artworks ranging from jewelry to mosaics to textiles and paintings arranged in a dynamic architectural setting, the exhibition is sure to offer something to feast your eyes on. The first



**Installation view** of *Monet in Focus*





### Parade the Circle

international loan show to consider the complex artistic relationships between northern and eastern African Christian kingdoms and the Byzantine Empire, it includes many never-before-seen loans from collections in Africa, Europe, and North America.

### Experience Artistry in Motion

The 32nd Parade the Circle fills Wade Oval with lively sounds and colors, innovative costumes, handmade masks, giant puppets, and floats on Saturday, June 8. Magnificent pieces created by artists, families, schools, churches, and community groups from Greater Cleveland and beyond delight participants and attendees alike.

### Immerse Yourself in Natural Wonder

Adventure into the striking volcanic terrain of the Seven Jeweled Mountain. Once a beloved tourist destination and Buddhist pilgrimage site, this natural wonder is now part of North Korea and isolated

from most of the world. *Into the Seven Jeweled Mountain* is an immersive digital experience with vivid animation inspired by a 19th-century folding screen depicting the mountain's scenery.

### Learn from a Docent

Cool off on a free docent-led tour of *Korean Couture: Generations of Revolution* at 3:30 p.m. on Tuesdays, Wednesdays, and Saturdays through October 5. Explore the transformative legacy of Korean couture at this first-of-its-kind fashion exhibition featuring nearly 40 works ranging from 17th-century historical garments to contemporary Korean ensembles by leading and emerging designers.

### Dance to Global Music

The museum's popular global music series returns with three free concerts on Wednesdays in July: Pahua (Mexico) on July 10, Wesli (Haiti) on July 17, and Bia Ferreira (Brazil) on July 31. City Stages takes place outside Transformer Station in Ohio City. Visit [cma.org/citystages](http://cma.org/citystages).

### Visit the Fine Arts Garden

The Fine Arts Garden has bloomed! The museum's collection extends well beyond the gallery walls, where a beautiful landscape and sculptures await discovery. Pick up a snack to go from Provenance Café and head outside from the museum's south entrance. Visit Chester Beach's *Fountain of the Waters* and find your horoscope among the statues portraying the 12 zodiac signs.



# Endowing Exhibitions Leadership

Celebrating the gift by Margaret and Loyal Wilson

**Loyal and Margaret Wilson** in Verona, Italy



PHOTO COURTESY OF LOYAL WILSON

The CMA's special exhibitions bring the world to Cleveland by offering diverse global perspectives and creating transformative experiences through art. The future success of special exhibitions depends on the generosity of the CMA's community of devoted supporters as well as the dedication of the museum's curators and exhibition specialists. Now, an extraordinary gift from Margaret and Loyal Wilson provides permanent funding for a crucial role within the exhibitions team.

Margaret and Loyal Wilson have been ardent supporters of the CMA for more than 40 years. With a background in music and Italian Renaissance studies, Margaret found an immediate connection with the CMA when they moved to Cleveland in 1983. She was enchanted by the open-air courtyard (now the Ames Family Atrium) and the collections in the rotunda (now the Monte and Usha Ahuja Founders Rotunda). The museum's collection offered extraordinary discoveries, like Frans

Hals's *Portrait of Tieleman Roosterman* (1634), which made a lasting impression on Margaret. In 1999, she was invited to join the Womens Council, whose immersive orientation program she would later chair. This role offered an illuminating look at the behind-the-scenes operations of the CMA. Margaret also volunteered with the CMA's Flower Fund and was a pedestal arranger for many years.

Loyal's connection with art began with a formative art history class in college and grew over time through family trips abroad, where he visited cathedrals, museums, and cultural sites with Margaret and their four daughters. Loyal was inspired by his close friend James (Jim) Bartlett, a former board chair, to become actively involved at the museum. Loyal now serves on the board of trustees and has been instrumental in helping to guide the museum's future. He describes the CMA as "an essential cultural institution of Cleveland" and stresses the importance of the museum's special exhibitions: "The CMA is renowned for its art and architecture and for its landscaped grounds, but that is only part of the story. A great museum is more than an art collection housed in a beautiful box. It is a living space, welcoming to all members of the community with educational opportunities and new and dynamic programs and exhibitions."

Special exhibitions became an important focus for Margaret and Loyal as they got to know the museum's curators and enjoyed favorite CMA exhibitions over the years, including *Animals in Art: Clay Creatures by Viktor Schreckengost* (2006) and *Artistic Luxury: Fabergé Tiffany Lalique* (2008). Margaret says that special exhibitions "punctuate everything" and complement the permanent collection.

To advance special exhibitions at the CMA, they chose to establish the Margaret and Loyal Wilson Chief Exhibition, Design, and Publications Officer, an endowed position held by Heidi Strean. With their profound gift, they have ensured that this vital role is fully supported forever. Margaret and Loyal's lasting commitment reflects their deep connection with the CMA, their spirited enthusiasm for the arts, and their affection for the city of Cleveland.



# Tasting Notes

A toast to the CMA's new performing arts series

**Gabe Pollack**

Director of Performing Arts

**Doug Katz, chef**



PHOTO COURTESY OF BOB PERKOSKI

When I started working at the Cleveland Museum of Art, I was immediately drawn to Provenance Restaurant and thought it could be transformed into a smaller version of the South Seas, the jazz supper club portrayed in the movie *The Rocketeer* that inspired me to become a music presenter. The atmosphere at the South Seas was classy yet fun, and guests shared conversation, food, and drinks at elegant cocktail tables while a live band provided the evening's soundtrack.

After talking with coworkers, I realized that the structures for creating an enticing supper club experience that fits the uniqueness of the CMA were already in place. Chef Doug Katz and Bon Appétit have a history of curating Taste the Art menus for which they create dishes inspired by the CMA's collection. Similarly, many musical performances in the galleries and in Gartner Auditorium are inspired by special exhibitions. Using the CMA's collection as a catalyst to pair the culinary arts with the musical arts seemed like the perfect evolution of programming for the museum, especially in a setting like Provenance Restaurant. We called this new series Tasting Notes.

The inaugural program in November 2023 was themed "Date Night with Degas" because *Degas and the Laundress: Women, Work, and Impressionism* was on view. Provenance featured a decadent menu showcasing French food, including wine-steamed mussels, rabbit sausage with braised carrots and potato puree, and pate a choux filled with pistachio-rose cream. Each evening, a live musical act performed a mix of French music and jazz to complement the menu. To make the night more enriching, the education department offered docent-led tours of the exhibition, which guests could enjoy prior to arriving in Provenance. The series was a huge success. Each event reached capacity, and many nights sold out weeks in advance.

After the exhibition closed, Tasting Notes continued on Friday evenings in March and April (except for the first Friday of the month due to MIX). The CMA plans to present more renditions to open these experiences up to even more guests. For upcoming dates, reservations are strongly encouraged and can be made on Provenance's website.

# Yinka Shonibare's *Birdcage Kid (Boy)*

A sculpture of history and hope

**Kristen Windmuller-Luna**

Curator of African Art

**Birdcage Kid (Boy)** 2023.

Yinka Shonibare CBE RA (British-Nigerian, b. 1962). Fiberglass, cotton, globe, brass, steel, replica birds (domestic feathers), wood, rope, metal; 135.5 x 102 x 88.5 cm. Partial purchase from the J. H. Wade Trust Fund and partial gift of Mark Dinner in honor of Dr. Dudley S. Dinner, 2023. © Yinka Shonibare CBE. In gallery 108

A boy steps forward, carrying birdcages and wearing one as a backpack. His pose projects strength and determination. Colorful birds perch atop these enclosures or stretch their wings to fly away. Connecting to Cleveland history, the sculpture reflects both the challenges faced by and the upward momentum of members of Africa's diaspora. Yinka Shonibare CBE RA, one of today's most celebrated contemporary artists, created *Birdcage Kid (Boy)* in 2023. The London-born British-Nigerian artist spent his early years in Lagos, Nigeria, before receiving his master of fine arts degree from Goldsmiths, University of London in 1991. Commander of the Order of the British Empire (CBE) and Royal Academician (RA) are just some

of his achievements. An interdisciplinary artist, he is best known for captivating figures with potent historical and social meaning.

Characterized by vibrant fabrics fashioned into Victorian-style attire, Shonibare's sculptures comment on colonialism and globalization. Whether called "wax print," "African print," "Ankara," or "Dutch wax," these prints are linked with Africa because of their contemporary popularity across many of its countries. However, these textiles have a complex, global history. In the 1840s, European firms mass-produced versions of handmade Javanese batik for Asian markets. When they didn't sell there, manufacturers turned to West African markets, adding visual references to local fabrics. Enslaved people on American plantations picked and processed some of the cotton those factories printed on.

Shonibare uses fabrics made by renowned Dutch manufacturer Vlisco. While Vlisco numbers its patterns, African female market sellers informally name them. Consequently, both seller and wearer can reinterpret the pattern's meaning. Here, Shonibare chose two patterns: on the coat, the bird exits its cage, while on the trousers, a bird soars above a radiant sun. The first pattern is nicknamed "You leave, I leave." First sold in 1983 in Togo and Côte d'Ivoire, the pattern was worn by newlywed women to indicate that they would not restrain themselves if their husbands were unfaithful. Here, the pattern takes on a different emancipatory meaning when worn by a young boy.

The figure's Afro-Victorian attire highlights colonial history's complexity. The boy wears a tailored short-pants suit with teal stockings and brown leather boots. When you visit the work at the CMA, look closely to see the carefully made fabric-covered buttons and jacket lining. This ensemble evokes the Victorian-style dress two boys wear in an image by Nigerian photographer W. J. Sawyer. The Victorian era takes its name from Queen Victoria's reign from 1837 to 1901, when Britain's African colonial holdings were largest. This included Nigeria, which Britain colonized from 1849 until 1960, just two years before Shonibare's birth. As colonizer, Britain occupied Nigeria's territory and exercised political and





**Portrait of the  
Photographer and  
His Sons**

c. 1880–1900.

W. J. Sawyer (Nigerian,  
active c. 1883–1910?).

Photographic print on  
aristotype paper; 18.3 x  
12.5 cm. Photo © Musée  
du Quai Branly—Jacques  
Chirac, Dist. RMN-Grand  
Palais / Art Resource, NY



economic control. That control extended to trade, which brought “wax print” fabric and new fashions to Nigeria.

The artist’s use of Victorian-style clothing—which Nigerians adopted both by force and by choice—is both cultural appropriation of and commentary on British culture. It also speaks to connections between American slavery and European colonialism in Africa, visualizing bonds between Black individuals across continents and

time. While the figure’s subject matter addresses Black individuals’ stories, its skin color is the signature caramel tone Shonibare uses to keep race indeterminate. This inherent ambiguity speaks to the socially constructed nature of race, and its evolution over time, especially in the United States. Inspiring the work’s title, six replicas of endangered birds departing antique cages are a highlight. Through them, Shonibare extends his interests to systemic causes of denied civil liberties experienced by members of the African diaspora. This includes the colonial roots of American slavery and contemporary mass incarceration. Here, the artist’s concerns intertwine with environmental considerations. Red, orange, and yellow patches on the boy’s globe-head suggest climate change’s influence on both birds and humans; we feel this impact during Cleveland’s hotter days and see it in the often iceless Lake Erie. Yet, the boy’s youth symbolizes hope amid challenges.

*Birdcage Kid (Boy)* went on view in the African art galleries (108) in early February, celebrating Shonibare’s self-identification as an African artist. There, the boy in Afro-Victorian garb can connect with the 19th- and early 20th-century African artwork that might have populated his world. The sculpture’s themes of liberty and environmental conservation speak powerfully to visitors, encouraging them to think about blended heritage, climate change, and their own triumphant journeys forward in the face of adversities. We hope it becomes a cherished favorite in our collection.

**Wearing Cloth**

1800s.

Unknown maker.  
Indonesia, Java. Cotton  
and dye (batik process);  
204.4 x 106.1 cm. Gift of  
J. H. Wade, 1918.38





# The Grounds Crew

Nurturing the CMA's historical landscape as it grows

**The CMA grounds crew:**

Quin Perkins, Lott Crosby, Tyler Graf, Curtiss Perkins, Michael Gould, and David Treska



Spring and summer at the CMA bring the opening of the south doors to the Fine Arts Garden, the delicate frenzy of cherry blossoms around the lagoon, and the fragrance of the lavender whorls that frame the second-floor terraces. These outdoor areas are maintained by a hardworking team of specialists tasked with making sure the grounds of the museum are as pleasant to traverse as our beloved galleries and allées. *Cleveland Art* took a stroll around the lagoon with Tyler Graff, grounds supervisor, to learn more about what goes on outside the museum.

**What role does the grounds crew play in taking care of the landscape around the CMA?**

Wade Lagoon, the Fine Arts Garden, Smith Family Gateway, the north lawn, and the newly acquired Hanna Park on the Harrison-Dillard Bikeway south of the lagoon make up about 19 acres of turf and landscape beds. I took the job of grounds supervi-

sor in November 2021. At that time, the museum was utilizing outside labor for mowing the grounds and maintaining most of the interior pothos and bamboo planters. Hoping to see improvements in those areas, we worked to bring that labor in-house with a dedicated grounds team.

We now have five full-time grounds crew members that handle all the mowing and trimming of turf areas and the weeding, edging, pruning, hedge trimming, and planting of all landscape beds. We also remove the snow and ice from the driveways, walkways, and the parking garage. As I had hoped, we also maintain the indoor pothos and bamboo planters, whose quality has noticeably improved since we've been caring for them, as well as the garden terraces on the east and west sides of the second floor.

**What does a typical day look like for the grounds crew in the summer?**



RIGHT  
**A drawing class** in the  
Fine Arts Garden

We attempt to get most of the maintenance involving power equipment done in the early morning before the grounds become busy with foot traffic. Trash is collected daily, and we make sure walkways are clean and accessible for the public. Most project work and plantings are done in the spring, while summer is dedicated to maintaining beds via weeding, trimming, and appropriate pruning practices. We identify pests, manage fertility or irrigation issues, and work to find solutions to promote plant health.

**How does the grounds crew care for the historical sculptures that surround the lagoon?**

The museum's objects conservation team cares for the sculptures on the grounds. We make sure to keep heavy machinery away from the sculptures and use hand tools and caution while working around them. This spring, we began installing plantings around the Hodges boulders and will evaluate additional plant installations around other sculptures soon.

**What is one of your team's biggest challenges?**

The Smith Family Gateway addition in 2019 and the new acquisition of Hanna Park across MLK Drive have greatly expanded the grounds of the museum as green space for community use. This also added a good deal of maintenance for our small crew. But we are glad to provide a higher level of detail and care by having our own team tend to these landscaped areas instead of outsourcing weekly or monthly visits from non-CMA services.

**The west terrace**  
featuring *Boy and Panther*  
*Cub* (1915) by Malvina  
Hoffman, boxwood, and  
burning bush



PHOTO COURTESY OF THE MUSEUM ARCHIVES

Additionally, we have been supported by being able to purchase new equipment as we continue to hone our practices to make work on our grounds sustainable with high-quality results.

**What might be surprising for visitors to learn about the museum grounds?**

Visitors are often surprised at how vast the museum grounds really are. Many who enter through our south doors may not realize that the grounds team's scope of work extends well past the Fine Arts Garden down to Wade Lagoon and to the additional parklands along MLK Drive.

Wonderfully, many of the plantings and landscaped areas are still or have been maintained with respect to the design of the Olmsted Brothers, the sons of Frederick Law Olmsted, who designed New York City's Central Park and many other notable landscapes. Our museum's landscape is a historical work of art in and of itself. It is a unique part of what makes the CMA a world-class facility and a great asset to Cleveland and its surrounding communities. I am proud of how the grounds crew treats the landscape with care and respect. While there are many eyes on our grounds when the cherry blossoms are blooming in early spring and while the Chalk Festival brings color to our sidewalks in the fall, our staff works year round to make sure the grounds are an enjoyable place every day for museum and community members alike.

# To the “Jerusalem of Tuscany” and Back

Ongoing research on a Renaissance relief

**Alexander J. Noelle**

Assistant Curator of  
European Paintings and  
Sculpture, 1500–1800

In spring 2023, Cory Korkow, curator of European paintings and sculpture, 1500–1800, and I journeyed to Tuscany to research the CMA’s monumental sculpture *Christ and the Samaritan Woman at the Well* (c. 1500–1530), attributed to Giovanni della Robbia and his workshop. This rare polychrome terracotta relief measuring more than seven feet tall and nearly six feet wide has been a cornerstone of the museum’s Renaissance collection since its acquisition in 1922, and visitors may remember it from the CMA’s 2021 *Stories from Storage* exhibition, which highlighted objects that are unable to be put on permanent view due to their condition.

Cory and I began our studies in the small Tuscan hilltop town of Montaione, located 30 miles southwest of Florence. The Della Robbia relief was originally sculpted for Montaione’s

Sacro Monte (sacred mountain) of San Vivaldo, a Franciscan pilgrimage site with chapels depicting episodes from the Passion of Christ that pilgrims could witness firsthand as they traveled through this “Jerusalem of Tuscany.” The scene on the Cleveland relief, however, is unique in the series, as it was sculpted to be viewed by the resident monks instead of pilgrims, and it was located in their private open-air well house / chapel.

Derived from the Gospel of John, the narrative is set outside the city walls of Sychar, or Shechem, the ruins of which are now in the West Bank. Della Robbia’s relief illustrates the scene: Christ sits at the well conversing with the Samaritan woman who draws water. He reaches out to her, as if in blessing, and she looks at him quizzically. Behind, against the city walls of Sychar, the 12 apostles return from procuring food. At the right, we can

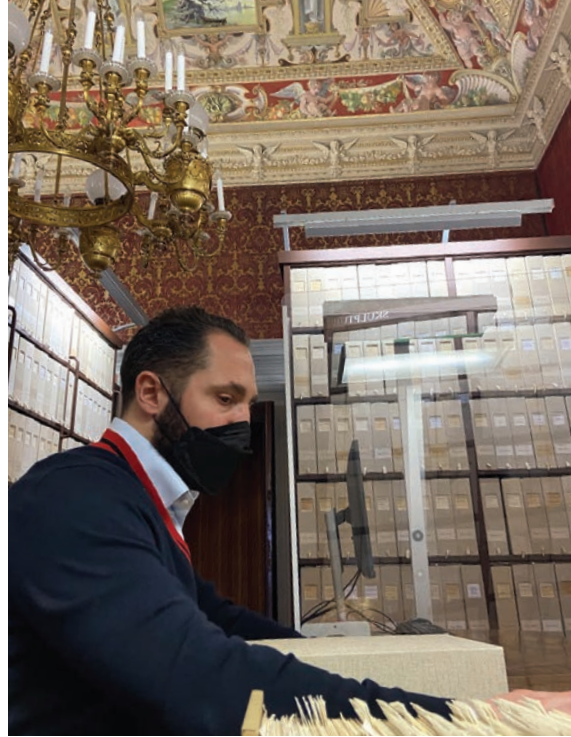
**Christ and the Samaritan Woman at the Well** c. 1500–1530.

Workshop of Giovanni della Robbia (Italian, 1469–1529/30). Polychrome terracotta; 221 x 177.8 x 27.9 cm. Gift of Samuel Mather, 1922.210





**Conducting archival research** in the Phototek of the Kunsthistorisches Institut in the Palazzo Grifoni Budini Gattai in Florence, Italy



even see Peter and John's surprise at encountering Jesus in discussion with a Samaritan woman.

Unfortunately, *Christ and the Samaritan Woman* sustained significant environmental damage in its original outdoor location, leading to multiple restorations over the centuries. In 1912, the monks sold the sculpture to Florentine dealer Elia Volpi, intending to direct the proceeds to conserve the remaining chapels frequented by pilgrims. At San Vivaldo, Cory and I visited the former chapel of *Christ and the Samaritan Woman*—which now features a replica of the relief—and examined the extant sculptures throughout the Sacro Monte in

order to compare the myriad figures and compositions with the CMA sculpture.

Following the trail of *Christ and the Samaritan Woman* to Florence, we conducted research in the archives of the Tuscan city, including the Volpi archives at both the Palazzo Davanzati and the Phototek of the Kunsthistorisches Institut located in the Palazzo Grifoni Budini Gattai. We located the record of its 1914 sale to M. and R. Stora Brothers, the Paris-based dealers who eventually sold the relief to Cleveland industrialist and philanthropist Samuel Mather in 1922. Mather purchased the relief as a gift for the CMA, where it was installed in the galleries shortly after its arrival in Cleveland.

While *Christ and the Samaritan Woman* had been installed in the Renaissance galleries and former Garden Court since its acquisition, when the museum underwent a full renovation, expansion, and reinstallation in 2005, it was removed from view, as its condition was too compromised for public display. The relief has been relocated to the CMA's world-class conservation labs for analysis as we continue to assess its condition in the hopes that it can one day return to permanent view following a comprehensive conservation treatment. Curatorial research is also ongoing; trips such as our Tuscan sojourn provide vital clues that inform the gaps in the artwork's provenance as well as allow for the further evaluation of the attribution and historical significance of *Christ and the Samaritan Woman*.

**The well house / chapel of the Samaritan woman** with a reproduction of the relief now in Cleveland





# Recent Events for Members

Members are invited to enhance their experience through a variety of events, including exhibition preview days and special programs that are tailored to specific membership levels and philanthropic interests. Check out the calendar in this issue for upcoming member events.



## Leadership Circle Lunch and Learn: Curators in Conversation

This spring, 60 Leadership Circle members and exhibition sponsors enjoyed a preview of the exhibition *Korean Couture: Generations of Revolution* with Sooa McCormick, Korea Foundation Curator of Korean Art, and Darnell-Jamal Lisby, assistant curator of fashion. Afterwards, everyone savored a delicious lunch at Ohio City restaurant *jaja*.



PHOTOS: KAMRON KHAN



PHOTOS: MCKINLEY WILEY

## 70s Ball: A CMA Member Event

Earlier this year, all members were invited to an evening of celebration at a 70s wonderland ball. We danced the night away with groovy tunes from Becky Boyd and the Groove Train and DJ SqrBiz and ate our fill of fondue and disco meatballs with multicolored drinks in hand. Thank you for making the night a blast!







## The CMA's Emerging Leadership Circle Inaugural Event

The Emerging Leadership Circle enjoyed a private art tour at Rocket Mortgage FieldHouse of more than 100 works from 22 diverse local, national, and international artists. Following the tour, the group cheered on the Cavaliers in an executive suite during a knockout game with the Chicago Bulls.

## Emerging Leadership Circle

Emerging Leadership Circle levels are designed for art enthusiasts, collectors, and philanthropists (age 45 and under) who want to deepen their knowledge of, and connection to, the museum while providing essential operating support. Be a part of the dedicated and passionate community of Leadership Circle members at a special price and enjoy a range of exciting benefits and programming opportunities throughout the year.



### Emerging Donor \$750 (\$62.50/month)

Invitations to exclusive Leadership Circle events.  
Access to curator-led domestic travel opportunities

### Emerging Sustainer \$1,200 (\$100/month)

Complimentary parking (excludes special events)  
Invitations to behind-the-scenes experiences

### Emerging Collector \$2,400 (\$200/month)

Invitations to educational events with the director  
Access to curator-led international travel opportunities

To join or for more information, visit [cma.org/leadershipcircle](http://cma.org/leadershipcircle), email [leadershipcircle@clevelandart.org](mailto:leadershipcircle@clevelandart.org), or call 216-707-6832.

## Save the date for the next Emerging Leadership Circle program!

Wednesday, July 24, 6:00 p.m.

Enjoy a cooking demonstration by renowned Cleveland chef Doug Katz and a tour of the Southeast Asian galleries by Sonya Rhie Mace, George P. Bickford Curator of Indian and Southeast Asian Art. An RSVP is required. Invitations are emailed a month before the program.





# Spark Curiosity and Creativity

The Annual Fund supports Art to Go, which offers multisensory experiences that create connections between people and objects. In this program, participants examine pieces from around the world that might not be immediately recognizable but were all chosen to spark curiosity and wonder.

## Did You Know?

- In 2023, Art to Go served 2,594 people in 155 presentations, both at the museum and in schools, libraries, and adult-living facilities across Northeast Ohio.
- The Education Art Collection contains about 10,000 objects from around the world.
- The oldest object in the Education Art Collection was created nearly 6,000 years ago.



## Create Experiences for Young Learners

A donation in any amount to the Annual Fund helps the CMA continue to provide resources to inspire children of all ages.

## Ways to Give

### Phone

216-421-7350

### Mail

The Cleveland Museum of Art  
11150 East Blvd.  
Cleveland, OH 44106

### Web

[cma.org/donate](https://cma.org/donate)





# Reciprocal Memberships

Take your CMA membership on the road!  
Enjoy enhanced reciprocal privileges at more than 1,200 museums nationally and abroad.

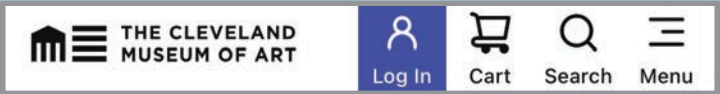
Depending on your level of membership with the CMA, you may qualify for free general admission or free admission to special exhibitions at our reciprocal partner arts, cultural, and historical institutions.

- Enjoy organizations such as the following:
- Walker Art Center, Minneapolis, Minnesota
- Pérez Art Museum Miami, Florida
- The Frick Collection, New York, New York
- Museum of Contemporary Art Denver, Colorado
- Museum of Fine Arts, Boston, Massachusetts
- Fine Arts Museums of San Francisco, California
- The Art Institute of Chicago, Illinois
- Philadelphia Museum of Art, Pennsylvania

Reciprocal privileges start at the Ambassador level.  
To upgrade to a reciprocal membership level or learn more, visit [cma.org/membership](http://cma.org/membership) or call 216-421-7350.

# Mobile Membership Cards

Get ready to travel with your membership by downloading your mobile membership card!  
Digital membership cards can be accessed from any mobile device, so you never have to worry about losing your card or forgetting it at home when you're on the go.



1 Visit [cma.org](http://cma.org) from your mobile device and choose "Log In" at the top navigation bar.

2 Enter the email address associated with your membership account.

3 Once logged in, select "My Account" from the top bar and then "Account Information."

4 The option to "Add Card to wallet" is under the membership expiration date.

If you need assistance with your online account on [cma.org](http://cma.org), please call 216-421-7350 or email [membership@clevelandart.org](mailto:membership@clevelandart.org) or [help.mobilecard@clevelandart.org](mailto:help.mobilecard@clevelandart.org).

# Funding Conservation's Greatest Need

Celebrating the gift by Julie Kurtock



**Julie Kurtock (center) with Dean Yoder, senior conservator of paintings and head of paintings conservation (left) and Julianna Ly, assistant conservator of paintings (right)**

"If it weren't for conservation, there wouldn't be art on the walls," said Julie Kurtock, CMA member and volunteer. Julie has been closely involved with the museum for more than 20 years. As a long-time volunteer, she has helped share the CMA's renowned collection with visitors from around the world. Upon learning more about the CMA's conservation area—including the complexities and expenses involved in protecting and caring for works of art—Julie has chosen to support the museum's most pressing conservation initiatives.

Conservation includes every aspect of maintaining, preserving, restoring, and protecting the CMA's encyclopedic collection, which is held in trust for the benefit of all the people forever. The conservation team comprises highly trained, experienced professionals who are among the world's best in their areas of expertise.

Julie became interested in conservation after observing the often astounding before and after images showcasing the differences between damaged or deteriorating works of art and the resulting restorations. Julie noted that "unless you see the before and after, you maybe wouldn't understand the importance of conservation."

The restoration of Michelangelo Merisi da Caravaggio's *The Crucifixion of Saint Andrew* (1606–7) is a prime example. One of the most important paintings in the museum's collection, the masterpiece underwent an extensive, years-long restoration by Dean Yoder, the museum's senior conservator of paintings and head of paintings conservation. Yoder's treatment was presented in June 2014 and gave CMA visitors a closer look at the vital conservation work that typically goes unseen by the public.

In addition to caring for more than 65,000 works in the permanent collection, CMA conservators also play an important role in the lending process, enabling the museum to bring groundbreaking special exhibitions to Cleveland, as well as to build partnerships with other leading institutions around the world.

CMA conservators must also travel to build relationships and procure necessary materials for their work. For example, the Asian painting conservators must source authentic and highly specific materials, such as silks and papers from Japan and China, that can only be obtained through face-to-face, personal contact with direct suppliers. In this way, they are ambassadors for the museum, forming meaningful global connections that advance the CMA and its collection for the benefit of all. The Julie Kurtock Endowment Fund enhances this essential conservation work at the CMA.



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**Museum Hours**

Tuesday, Thursday,  
Saturday, Sunday  
10:00 a.m.-5:00 p.m.

Wednesday, Friday  
10:00 a.m.-9:00 p.m.

Closed Monday

**Telephone**

216-421-7340 or  
1-888-CMA-0033

**Website**

cma.org

**ArtLens App**

Wi-Fi network "ArtLens"

**Membership**

216-707-2268  
membership@clevelandart.org

**Provenance Restaurant  
and Café**

216-707-2600

**Museum Store**

216-707-2333

**Ingalls Library**

Tuesday-Friday  
10:00 a.m.-4:50 p.m.

Reference desk:  
216-707-2530

**Ticket Center**

216-421-7350 or  
1-888-CMA-0033  
Fax: 216-707-6659  
Nonrefundable service fees  
apply for phone and internet  
orders.

**Parking Garage**

The museum recommends  
paying parking fees in  
advance.

Members: \$7 flat rate  
Nonmembers: \$14 flat rate  
Seniors: \$2 flat rate every  
Tuesday

**Transformer Station**

1460 West 29th Street  
Cleveland, OH 44113  
Wednesday-Saturday  
10:00 a.m.-5:00 p.m.  
216-707-6755

**Community Arts Center**

2937 West 25th Street  
Cleveland, OH 44113

Friday  
2:00-7:00 p.m.

Saturday, Sunday  
10:00 a.m.-5:00 p.m.

216-707-2483

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**Nautilus Cup** 1607.  
Cornelis Jansz. van der  
Burch (Dutch, active Delft,  
d. 1615). Nautilus shell,  
silver gilt; 33.3 x 10.6  
x 20.1 cm. J. H. Wade Trust  
Fund, 2023.154

## New on View

Gallery 213

This elaborate vessel incorporates a nautilus shell, most likely brought to the Netherlands from Indonesia, mounted in silver in the Dutch city of Delft. Such luxurious objects, combining a product of nature with a work of human creativity and artistry, were featured in cabinets of curiosities. These were encyclopedic collections of precious objects popular among wealthy European collectors in the 1500s and 1600s. They reflected contemporary knowledge and were a testament to the broad humanistic education of the collector.

Early Dutch nautilus cups are mainly associated with Delft, although only a few other examples made there are known from the late 1500s and early 1600s. These feature the dramatic motif of a sea monster's head. This acquisition is a major step in an attempt to fill a gap in the collection. Despite having important holdings of 17th-century Dutch paintings, the CMA has very few examples of Dutch decorative art.